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THE CAPE PLAYBILL

Vol. 7 No. 8 Week of August 22, 1955

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

CAPE VOICES

A BACKWARD GLANCE

by Olive Tinder

From the middle of Indiana to Cape Cod is several hundred miles in physical distance but much farther in dreams. In dreams of Cape Cod Summer Theatre, that is.

When I was working in Indiana on radio, loving the theatre and knowing all of the background of Cape Cod and the Strawhat Theatre of the early, early days I met many stars who had played at the Cape Playhouse and who got their start there. It gave me a feeling of wanting to get back to that beginning. Of course, I had no idea the dream would come true. It did in fact, in 1952 as far as Cape Cod and New England Summer Theatres were concerned, for it was at that time that I went to Providence to do a television show about show business on WJAR-TV.

Miss Tinder

For many years I had been attending the Cape Playhouse as a patron. Going to see a show and being part of it in some way are not the same things at all. You can feel the excitement that filled your soul the first time you saw the Playhouse. You remember long afterwards the wind and the smell of the sea, and the enchantment of the place itself . . . but what about the imagination, the longings, and the hopes of the people themselves who appeared at the Playhouse? What of those who went to fame, like Humphrey Bogart, Bette Davis, Margaret Sullivan, Henry Fonda, and Robert Montgomery? The others who were lost in the oblivion of show business, what of them? And how could a mere outsider ever become a part of it all? And so, we get back to television. Was that being part of the Playhouse? No—not actually, but it did bring a closeness and an association to those who were playing there and I decided that if I couldn't be a part of the Summer Theatre itself, I would create one of my own in the heart of a Providence department store.

It was fun planning back-stage interviews and working with television directors to make sets that simulate back-stage scenes. The stars were from Matunuck, Newport, Somerset, Falmouth and Dennis. When they'd come to the studio they would have to come into the store and often the temptation to shop proved too much for some of them. I remember Carol Channing came in loaded down with costume jewelry. One very famous star got into the freight elevator by mistake and half of the executives of the store were rushing around trying to rescue her.

Many other amusing things have happened during these Summer stock shows—one, and about the most disastrous, was during an interview with Barry Sullivan and Viveca Lindfors. Viveca had been a little concerned about Pam, my Kerry Blur, for she had "Pyewacket" with her. Pyewacket, as you remember, was the Siamese cat who was with Barry and Viveca in "Bell, Book and Candle." Well, we got that little incident straightened out—for Pam, being a very well-behaved young lady, paid no attention to Pyewacket—but—I was preparing a glass of iced tea for a commercial and the floor director handed me something that appeared to be sugar. It was salt. Barry Sullivan took the glass of tea, sipped, gulped, then exclaimed "What ship is this, and where's the rail?" Needless to say, he broke up everyone in the studio.

Eva Gabor, who was appearing in "Sailor's Delight" brought her poodle—it was our first summer and Pam was only two years old and already quite an actor. All the time

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we were off the air she and the poodle played together, but the moment the camera was on Pam, who was at one end of the divan, she would growl furiously at the poodle sitting on the opposite end of the divan, saying "This is my show."

Pam's great love was Victor Jory—who was our guest three years in succession. Each time Pam insisted on sitting in his lap and the wonderful man that he is—pretended to be flattered.

Then there was the time when Constance Bennett was our guest. She became so interested in a small child-model and the clothes she was wearing, that she completely took over the show and did the commercials. And there was the never-to-be-forgotten day when Ezio Pinza drove all the way from Hartford, Connecticut, in the awful heat of the summer of 1953. He arrived in the studio breathless, went right on the air without even a chance to straighten his collar and tie. A delightful interview.

These and so many other things have been stored away in my memory of the past four years of my television New England stock shows. As I said at the beginning—did these actually make me a part of the Cape Playhouse? No, not until Richard Aldrich gave me a chance to select an apprentice for the Playhouse this season—then—and only then, did I feel that I had a part in the future of not only the Cape Playhouse—but of the theatre itself.

* * *

(OLIVE TINDER *is a long-time favorite of the Cape Playhouse. Her highly entertaining television program, "The Olive Tinder Show" may be seen over WJAR-TV in Providence, Rhode Island, on Monday, Wednesday and Friday from* 2:30 *p.m. until* 3 *p.m.*)

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CLAUDETTE COLBERT in person in **Walter Fried's** production of the delightfully dizzy new comedy, **"A Mighty Man Is He" for six days only beginning Monday evening, August 29.**

Staged by Ira Cirker this sparkling comedy was written last year on Cape Cod by Arthur Kober and George Oppenheimer. Mr. Kober has previously fashioned "Having Wonderful Time" and the long-run hit musical, "Wish You Were Here" while Mr. Oppenheimer created "Here Today."

"A Mighty Man Is He" is a lighthearted chronicle of what happens when an ex-Follies girl, married to a famous theatrical producer, discovers that her husband—noted for discovering promising actresses—has been exploiting his specialty to unprecedented degrees. Cape playgoers are in for a treat when Miss Colbert sings a song specially written for her by Stephen Sondheim. It's called "Rag Me That Mendelssohn March" and marks the first time Miss Colbert has ever sung onstage.

Although vivacious Claudette Colbert is known primarily to her millions of fans as a movie star, she is equally at home in two other acting mediums—legitimate theatre and television.

As a matter of record, she launched her fabulously successful career on the stage (with a three-line bit in "The Wild Westcotts"), and she is currently dividing her busy time between motion pictures and television. The latter by way of fulfilling an exciting contract with CBS to star in five big coast-to-coast dramatic

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telecasts during '55. Prior to signing this contract with CBS, she appeared in the first big CBS coast-to-coast color telecast from New York, "The Royal Family," a "Best of Broadway" presentation.

Her first leading role in the theatre was in "The Marionette Man," for Brock Pemberton. Later, under the management of Al Woods she became one of Broadway's biggest stars, appearing in such hits as "The Cat Came Back," "High Stakes," "A Kiss In a Taxi," "The Ghost Train," and "The Barker." She also starred in Eugene O'Neill's "Dynamo," presented by the Theatre Guild.

In 1932 Miss Colbert arrived in Hollywood. The cinema capital nearly lost her by casting her in a series of colorless roles. Just on the verge of asking for her release from her contract with Paramount, in order to return to the stage, Cecil B. DeMille cast her in the title role of "Cleopatra." From that point on her career has been nothing but onward and upward.

Critics have never failed to applaud her every performance and to emphasize that Miss Colbert invariably brought a depth of understanding and a rare emotional range to all her many exacting roles. In 1934 she won the coveted Academy Award "Oscar" for her unforgettable performance in "It Happened One Night." In 1944, she was again nominated for her memorable performance in "Since You Went Away."

It is said of Claudette Colbert that any role she chooses to undertake becomes so completely her own that she and the role become inseparable in the minds of playgoers—and that is an enviable tribute to a star. She is one of the few Hollywood stars who is equally successful in highly emotional dramatic roles and very light comedy. On the dramatic side she has scored heavily with her portrayals in such pictures as "Private Worlds," "Imitation of Life," "Under Two Flags," "Arise My Love," "Sign of the Cross," "Since You Went Away," "Three Came Home" and "So Proudly We Hail," among many others. On the light side, she starred in such pictures as "Guest Wife," "Blue Beard's Eighth Wife," "The Bride Comes Home," "She Married Her Boss," "I Met Him in Paris," "Tovarich," "The Egg and I," "Midnight" and "The Gilded Lady." Her most recent film is the current "Texas Lady" for RKO.

In support of Miss Colbert, in the Walter Fried production of this new comedy, are **Joan Wetmore, Dolores Dornheft, Bill Daniels, Maxine Stuart, William Woodson, Diane Gentner, Cullen Desmond, Stanley Lemin and Scuyler Thorndike.**

Joan Wetmore is remembered with great affection by Cape Playgoers who were delighted with her stunning performance earlier this season as Winifred Mansfield with Shirley Booth in "The Vinegar Tree." Broadway theatregoers have applauded her portrayals in "Everywhere I Roam," "Two on an Island," "Kind Lady," "Two Bouquets," "Hope for the Best," "The Two Mrs. Carrolls," "A New Life," "For Keeps" and "Small Hours." Her most recent 45th Street appearance was for Richard Aldrich and Richard Myers in the F. Hugh Herbert comedy, "A Girl Can Tell."

Designed by Paul Bertelsen performances for "A Mighty Man Is He" have been scheduled nightly through Saturday, September 3, at 8:30 p.m. Matinees will be on Wednesday and Friday at 2:30 p.m.

* * *

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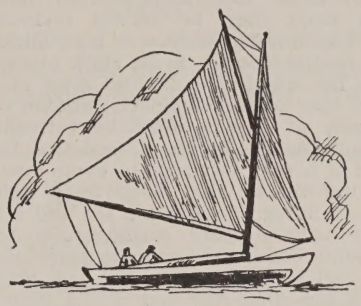
SALT-SEA LAMENT

by Charles Cochran

I have lived on Cape Cod six weeks now. Before coming there was a unique treat I had anticipated as far back as I could remember; it concerned a certain gastronomical institution, a supposed legend of the Cape. Your querie is already distinct to my ears; is it the illustrious cranberry? (that question I know now is entirely forgivable, for the cranberry is found everywhere you look, from the unexpected relish tray that seems to pop up somewhere between the soup and the entree to the name of the overnight nook you can't miss on route what-ever-it-is). But no, this is another Cape speciality and I must confess that due to it I am a decidedly disillusioned fellow. Without further build-up I'll tell you what it is: that king of the mollusk family, the clam—served cold.

Why, in such a carefree vacation spot as Cape Cod, should I be disillusioned, especially by the most seemingly insignificant of beasts? The only way I can describe it is to give an illustration in parallel. Once I took a trip to Holland and my dreams were smashed: I was there a month and I never saw a windmill. I really looked, too. I saw dikes and numerous stretches of very flat land and one or two of those walls that ascend like steps on one side and go down on the



other side the same way, but none of the lovely temples to Zephyr I used to relish so on the TWA Airline posters.

Well, I'm right outside of Rotterdam again only instead of looking for windmills I'm searching for cherrystones on the halfshell. Tell me, has the Cape Cod clam, so vividly advertised on the menu

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of the clam bar at Grand Central Station, been exiled from his old haunt? Or is the season this year so intensely hectic that he's taken a sort of sabbatical to get away from it all?

My complaint is this: you **can** get clams in some places but they wear the most disconcerting disguises, from the pale negligee of New England chowder to the brown Crisco trenchcoat of fried Ipswich. Why can't they be served undressed? Don't tell me Massachusetts is so inhibited that nudity doesn't, in its right place, get even the slightest nod. And after all, we have had cooler summers; wouldn't the thought of a cold clam be refreshing? Parenthetically, I'd like to add that I consider it a real sacrilege to even mention cooking them, what with their natural vibrant flavor of rollicking sea and a dexterity with slippery surfaces unmatched by Sonia Heinie at her most graceful.

I feel it my duty to tell you what I heard the other day and it is a very unfortunate note on which to conclude. A wise soul whose opinion I respect said that my friend the clam is slowly growing extinct. And you know, it doesn't surprise me. Surely you've heard the talk nowadays about we're all poor suppressed individuals in this mixed-up twentieth century. Well, darned if the clams aren't getting that way, too. And do you know whose fault it is? The restauranteurs! They won't let the poor lambs be themselves but insist on turning them into eatable clothes-horses. Now, little by little they're leaving town and I can see why. Wouldn't you do the same?

The moral of my story is this: the more you doctor a thing up the less satisfying it becomes. Why wear a pearl necklace if the pearls are painted dado brown? Why eat something marvelously delicious and taste only Lea & Perrins? Minsky has never been among my idols, but I think as far as reforming the style in which Mr. Bi-valve is prepared he could do some business.

* * *

(CHARLES COCHRAN *is currently serving his apprenticeship at the Cape Playhouse. A graduate of St. Paul's School in Concord, New Hampshire, he will attend the University of Miami in the Fall.*)

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APPRENTICES

Charles Cochran, Eleanor Dean, Andrew de Hirsch, Michael duPont, Pamela Hollingworth, Louise Howard, Abigail Kellogg, Sheila LaFarge, Suzanne Masse, Martha Mayor, Ellen Sheean, Carol Stevens, Moira Wylie, Pamela C. Wylie.

Edward O. Lutz, C.P.A. ..... Auditor

Mary Howes ..... Assistant Director

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WEEK BEGINNING AUGUST 22, 1955

RICHARD ALDRICH in association with Charles Mooney

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in

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by William Inge

with

DOROTHY BLACKBURN • RAY BOYLE • MARY DELL ROBERTS

Staged by JAMES WELCH Setting by Paul Bertelsen

The summer's flower is to the summer sweet . . .
- Shakespeare
Sonnet 94

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Hal Carter	JOHN PERKINS
Millie Owens	MARY DELL ROBERTS
Bomber	MICHAEL duPONT
Madge Owens	PATRICIA PEARDON
Flo Owens	DOROTHY BLACKBURN
Rosemary Sydney	KATHERINE SQUIRE
Alan Seymour	RAY BOYLE
Irma Kronkite	LETA BONYNGE
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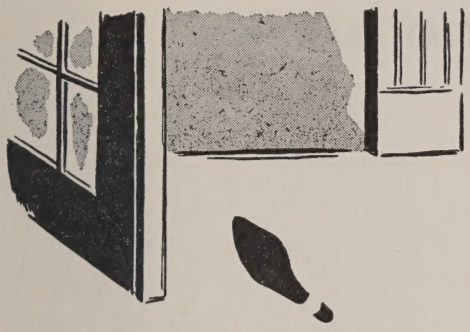

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SYNOPSIS OF SCENES

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ACT I

Labor Day, early morning.

ACT II

Same day, just before sunset.

ACT III

Scene 1 Early next morning, before daylight.
Scene 2 Later the same morning, after sunrise.

ACKNOWLEDGEMENTS

The Cape Playhouse wishes to express its sincere appreciation to the following for furnishings and incidental properties: Stone's Antiques, Hyannis Jewelry Co., Gilpins Antiques, Yarmouth Greenhouses, Pfeiffers' Antiques, Wallace Furman Antiques, Windswept Antiques—R. C. Eldred, Robert F. Hayden, Suburban Gas Co., Players Inn, Breakfast Studio, Lichtis'.

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★★ TONIGHT AT 8:30 ★★

JOHN PERKINS (Hal Carter)

John Perkins who returns to his native New England for this important role has so far this season gained critical plaudits from summer playgoers for stellar portrayals at Matunuck, Rhode Island, and Clinton, Connecticut. "Picnic" is the second play by William Inge that has served to display Mr. Perkins' talents. He was seen to great advantage as Turk when he toured in "Come Back, Little Sheba." Broadway theatregoers first applauded him with Olivia deHavilland in "Romeo and Juliet." This was followed with a top-flight performance in the long-run musical engagement of "Wish You Were Here." Acting stints with the late John Garfield in "Golden Boy" and a performance of note in "Mister Roberts" served to add further laurels to an already glowing career.

KATHERINE SQUIRE (Rosemary Sydney)

Katherine Squire has, since her stellar appearance in "Goodbye Again," been receiving further acclaim for outstanding performances in "Ethan Frome," "High Tor," "Life's Too Short," "What A Life!" "Many Mansions," "Liberty Jones," "The Family," "Chicken Every Sunday," and "Goodbye My Fancy." Playgoers across the nation were enthusiastic about her portrayals with Eva LeGallienne in "Hedda Gabler" and with Edward Arnold in "Apple of His Eye." The late Margo Jones' Dallas Theatre and the Cleveland Playhouse were but other outlets in which to display the versatility of Miss Squire. She has graced the feature roster of such top-drawer video programs as Robert Montgomery Presents, The Dancers, First Person, Mr. Peepers, Ethel and Albert, and Studio One. Katherine Squire claims Defiance, Ohio, as her natal city and is a graduate of Ohio Wesleyan with a B.A. Further study at the American Laboratory Theatre coupled with publication of some of her short stories round out her already varied career. Miss Squire comes to the Cape Playhouse from her starring role at the Westport Country Playhouse in "Blue Denim" a new play by James Leo Herlihy and William Noble.

PATRICIA PEARDON (Madge Owens)

Patricia Peardon comes to the stage of "America's Most Famous Summer Theatre" direct from the long-run Broadway engagement of "Desperate Hours." Win-

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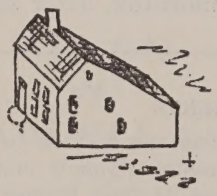

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ner of the coveted Antoinette Perry Award and the George Jean Nathan Award this drama featured Miss Peardon in the role of Cindy, a portrayal which was greeted by critical accolades for 215 performances on New York's Main Stem. Miss Peardon began her auspicious career via the ether waves on Cavalcade of America and March of Time while still a student at Oakley Hall in Allendale, New Jersey, her native city. "Jane Eyre" with Katharine Hepburn as star served to introduce her to the audiences "on the road." This was followed by her stunning performance in the role of Judy Graves in "Junior Miss," one of Broadway's greatest comedy hits. Not content with conquests in the legitimate theatre, Patricia Peardon has garnered further acclaim for radio performances on Phillip Morris, Big Town, Young Widder Brown, Perry Mason and for appearances of note in television on Kraft, Studio One, Philco, Ford, Silver Theatre, Crime Syndicated, The Kate Smith Show, and the video film series Johnny Jupiter in which she was featured as Katherine Frisbee. Summer theatregoers have been impressed by her performances at Suffern, Woodstock, Ogunquit, Great Neck and the Pocono Playhouse. Cape Playgoers last saw Miss Peardon during the '54 season when she appeared as Bette Logan with film star Steve Cochran in "Heaven Can Wait."

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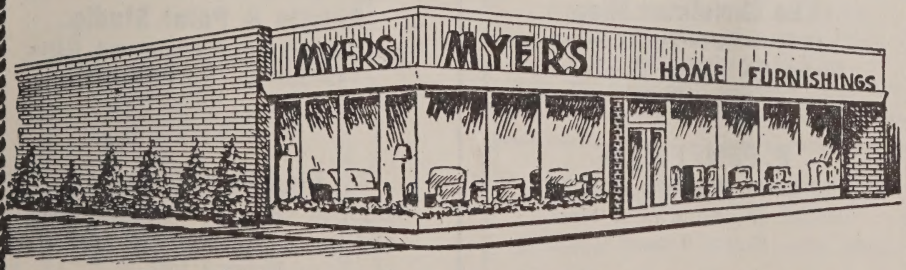

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BALLERINA

by Hilda Bottomley

I stood on a knoll overlooking the marsh, the tide river and Nauset Bay. A backdrop of pale mist veiled the opposite shore and the emerald sea grass below with its silver pattern. All around me was silence as if upon this master stage a great play was about to begin and I the sole spectator.

A sea fog muted the hum of traffic from the road half a mile away but there was the overture of sea birds and a gentle twittering in the cedars beside me. Suspense hung on the air. I had that feeling of waiting that comes before the curtain goes up — an expectancy of drama.

Then, not ten feet away, from behind a low pine wing, stepped a doe — a lovely graceful doe and her spotted faun. For the fraction of a second she gazed at me out of limpid eyes. Tableau!

As a little girl in the North Carolina mountains my father taught me to stand perfectly still when a wild thing came near, so that now, I did not move so much as an eyelash.

The mother bent her head to nibble some delectable bit of moss. The faun too, copied her movements. I could have reached out and touched them. They stepped, on ballet feet, toward another tuft, on a few steps and suddenly, with fluid ease, the doe started off across the newmown meadow, bounding in springing, rhythmic leaps, the faun trailing, until a far copse hid them from my sight.

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The sun broke through, the marsh glittered and with tears in my eyes I remembered a line of poetry; "The fallow deer, keep delicate and far, their counsels wild."

* * *

(HILDA BOTTOMLEY *is the daughter of a clergyman, a first cousin to Thomas Wolfe and is married to Lester Bottomley, well-known Boston Wool man. Her first short stories were published in THIS WEEK magazine in* 1935. *Since then she has written humorous verse, newspaper articles, short stories and is at present at work on her second novel. She spent her girlhood in China, collects jade and porcelain and has two Pekinese dogs.*)

* * *

THE CAPE PLAYHOUSE has FIVE centrally located ticket agencies which are always ready to serve you. In HYANNIS tickets may be purchased at the Melody Tent Box Office, in WEST HARWICH at the Cape Candy Box, in ORLEANS at the Andover Shop, in CHATHAM at the Mark, Fore & Strike Shop, and in BOSTON at the Herrick Ticket Agency — 471 Stuart Street — KEnmore 6-4760.

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